

ASSOCIATION FOR EDUCATION BY RADIO - TV

NOVEMBER 1955

COVER: BETTY GIRLING

Forward-looking commercial TV station managers have provided important assistance in various parts of the country to enable non-commercial, educational TV stations to get started. This assistance has in some cases consisted of buildings, transmission equipment, and other physical facilities.

Recently a new, significant development in the area of support was announced. Three commercial TV stations have agreed to provide \$10,000 each for the 1955-56 budget of the educational television station in Houston, Texas. These contributions to the first non-commercial educational television station, one of the donors points out, constitute an investment rather than a gift. The experimentation in program production which educational stations carry on may serve to develop techniques and program formats that commercial stations will be eager to make use of. Thus educational stations will be acting as educational consultants — as suppliers to the television industry.

Universities have been serving

increasingly in recent years as research centers and laboratories in practically every field of human endeavor — agriculture, business, industry, and the professions. The value of these services has been as highly significant as it has been widely recognized. Support for such university research and experimentation from business, the professions, industry, and government has been increasing in recent years. This attests to the sheer dollars-and-cents value of the work of universities and other educational institutions.

Commercial television, in following a pattern similar to that of business and government, shows signs of coming of age. It is a healthy sign! Our congratulations go to the three commercial television stations in Houston—KGUL-TV, KPRC-TV, and KTRK-TV! May there soon be many other like examples recognizing the value of supporting research and experimentation in educational television through contributions to annual operating budgets.—TRACY F. TYLER, *Editor*

---

## **JOURNAL STAFF**

**Vol. 15. No. 2**

**November, 1955**

### **Editor**

Tracy F. Tyler  
301 Johnston Hall  
University of Minnesota  
Minneapolis 14

### **Managing Editor**

Mrs. Gertrude G. Broderick  
U. S. Office of Education  
Washington 25, D. C.

### **Advertising and Business**

George Jennings  
Board of Education  
225 N. LaSalle St., Chicago 1

### **Editorial Board**

William D. Boutwell  
Scholastic Teacher  
33 W. 42nd St., N. Y. 36

Robert A. Kubicek  
TV Guide Magazine  
Chicago

Edward Stasheff  
University of Michigan  
Ann Arbor

**The Journal of the AERT**, published monthly except June, July, August and September by the Association for Education by Radio-Television, **Association and Business Office: 228 North LaSalle Street, Chicago 1, Illinois.** Editorial Office, to which all material for publication should be sent: **301 Johnston Hall, University of Minnesota, Minneapolis 14, Minnesota.** The Journal of the AERT goes to all members of the Association. Annual dues \$5, of which \$4 covers a year's subscription to The Journal of the AERT. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive services. Send applications for membership to **Dr. Leo Martin, president, Division of Communication Arts, Boston University, Boston, Mass.** Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorials or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945, at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio-Television is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio-television and education.



## Magic Doorways-TV

**Betty Girling**

Director, KUOM, University of Minnesota

VARIATIONS on an old theme gave status to KUOM's first out-of-school venture in children's television programs this past winter and spring. Each Monday afternoon for twenty-six perspiring weeks, the Story Wagon with its MAGIC DORWAYS trundled into WCCO-TV, Minneapolis, for a quarter-hour visit with Twin City youngsters.

The story wagon idea is a modern adaptation of the Commedia dell' arte acting wagons of the sixteenth and seventeenth century, when companies of actors gifted in improvisation, toured the French and Italian provinces with stories, and songs and dramatic bits to enthrall the villagers. As the Commedia dell' arte was the entertainment of The People two and three hundred years ago, so is television the entertainment of The People today, and despite

obvious differences in the medium, there are some similarities which it profits today's television program planer to study. Two of the more apparent similarities are the transientness of the media and the common problem of catching and holding attention when the artist has no control over the distractions plaguing the audience. A play in a theatre, a symphony performance in a concert hall, even a radio broadcast into a classroom, are, when the chips are down, presentations of artistic efforts to people presumed to be sympathetic to the ideas of the presentation, listening and watching in reasonably controlled situations. The market places which welcomed the Commedia dell' arte wagons were not unlike—at least on a distraction level—today's bars which house television sets, nor the small living rooms in the overcrowded

new housing settlements now bouncing up everywhere. Believing that some few but vital problems confronting television programmers had been pioneered and tested under equally rigorous conditions two and three hundred years ago, and believing also that a university's programming in television as in radio must always proceed with some historical reference and respect for cultural heritage, KUOM's initial out-of-school children's television show was long in gestation. When the idea of the Story Wagon was agreed upon, nine weeks of experimentation and rehearsal followed to determine the flexibility and possible scope of the idea. This experiment would have been impossible but for the organized and established knowledge and a wide range of experience in television. It was because of the Workshop that experimentation time and rehearsal time were therefore cut to a minimum, and the series materialized as it did. The series objective was well-established before the first program November 8, 1954, and that objective was this: To provide each week a sound and entertaining story for young viewers (with special emphasis on the imaginative child, whatever his age) while experimenting with ideas, stories, visuals and effects for the self-development and "conversion" of some of KUOM's radio personnel\* to a new technique. On the rare occasions when conflict seemingly arose between the interests represented by this bilateral objective, the decision was cast without question in favor of presenting the "sound and entertaining story" for children.

The Story Wagon itself was a simple "foldable" flat showing the rear of a closed wagon somewhat like a gypsy wagon, with large wheels on either side. A double

window opened out on a flat window ledge and gave the program its name: MAGIC DOORWAYS. (KUOM was concurrently broadcasting a five-day-a-week preschool program with the same name and talent, which provided an excellent tie-in for the television show.)

One of the experimental ideas that was explored consistently each week was the belief that, in imaginative children's programming for television as in the Commedia dell'arte shows, the Chinese "mat" theatre and the Japanese No Theatre, minimal props will suggest the story without depriving the child of the embroidery of his own imagination. Any storyteller worth the name respects the varied personalities of his audience, and above all respects the individual dignity of each member of that audience. The use of a simple prop instead of a complete setting, if done convincingly, unwittingly enlists the child's imagination to fill out the picture. The story then, becomes a cooperative effort between the teller and the "picturer." This theory of presentation is almost directly opposed to the "tell-them-nothing-you-can't-show" school of television which so often treats children as rather dull-witted trained seals who just may be thrown a fish for good behavior (the "fish" being an autographed glossy of Aunt Bea, or a secret ring that codes, decodes, horoscopes, divides, multiplies and provides a perpetual calendar, while listing the birthdays of all notable cowboys). A bribed audience is a will-o-the-wisp searching always for shinier gimmicks. But since the days of Dionysius in Thrace, an audience treated with dignity has responded with loyalty, and the greatest of these are children. So much for incidental philosophy.



The use of minimal props makes severe demands on the storyteller,\* whose effectiveness is in direct relationship to his ability to submerge himself so completely in the story that his personality doesn't show distractingly around the edges. This was and is still the toughest problem MAGIC DOORWAYS faces. A storyteller without personality cannot tell a story effectively. A personality is a requisite, yes, but there is a fine distinction between a "personality" performer who is remembered after his material is forgotten and hence adds little richness to the viewer's life, and the performer whose personality is strong enough to give lasting meaning and value to worthy material, whether his name be remembered or not. It is easier, as a performer, to lose oneself in a story on radio where only the voice communicates. To lose oneself visually as well, requires intense concentration while maintaining an adequate level of communication. It is not simple acting where one can develop the character of Elizabeth I and stridently perform; a storyteller is the narrator, as well as each of the characters; a storyteller must **care** as each character **cares**, if the audience is to be sufficiently convinced of the reality of the situation to flip the imagination switch to "On."

One of the more successful ventures with minimal props was in telling the story of **Stone Soup**. A stout stick braced across the window sill held a sizable kettle. Into it went three odd-shaped, multi-colored, first-sized stones, a pitcherful of water, a variety of vegetables as the story unrolled, including a turnup, a cabbage, an onion, a bunch of carrots (as a child sees them come from the store, rather than in their less fa-

miliar state after preparation for cooking), a large soup bone, and lastly a full stalk of celery into which bits of dry ice had been secreted. As a wooden spoon busied itself in the kettle, it started to "smoke" most convincingly just as if it were cooking over a real fire. The whole story was told with a cap (to establish the man who taught the lesson in hospitality), kettle, wooden spoon, stick, three stones, vegetables, a ten cent bone and fifteen cents worth of dry ice.

What else was tried? A gold paper crown with "HIS" on one side and "HERS" on the other needed but a half turn on the story teller's head as a King and a Queen talked together; a pair of furry ear muffs set a winter scene; five inch high witches' hats of stiff paper (white for good fairies, black for the bad) held on with hat elastic, set the Wishing Scene in Sleeping Beauty, with just the top edge of a beribboned baby buggy showing for the fairies to lean over; 10x14 inch pieces of saran wrap framed in cardboard strips were window panes for Jack Frost to practice his designs upon (his actual painting was faked with a brush, the designs themselves being pre-set by spraying Christmas snow through lacy paper doilies onto the saran wrap, to give the effect of intricate frost designs on glass); groundhog shadows, sleezy as only cheese cloth can be, were starched in milky water and came out stiff as cardboard . . . which they were with a fast change and matched colors; two baby safety-gates fastened to either side of the window played two elevators having an argument, the gates moving as their owners talked.

Occasionally live animals were used. A tired white rat masqueraded as the mouse who freed the

\*Not to be confused with a gag teller or jokester.

lion that fell into the jungle pit; a sophisticated white rabbit with a penchant for Hershey bars dealt with an Easter basket problem; a sad snake, two feet in length, wished mightily to be another type animal so as to be liked; a bored black cocker agreed to help out a circus clown in an emergency. Lack of rehearsal time and hectic studio conditions precluded the use of animals very often.

Occasionally effects were tried combining light and music. Perhaps the most notable was the St. Patrick's Day program when an Irish fairy ring made up of tiny footsteps of light, gradually formed the magic fairy circle as the fairies seemingly danced to the music, the magic circle being super-imposed about the story-teller's head as the story unfolded. A fallen star (that grown-ups mistook for a meteorite) glowed wonderously as a small boy figured a way to return it to its star-shaped hole in the sky. And the day that Mother Nature went on vacation! Why, even the cameras rocked when an earnest but inadequate Grubney fairy, in an attempt to regulate the weather, hit the Earthquake switch!

Occasional effects of juvenile-nervous-breakdown-caliber seemed effective. The test was whether the overworked floor crew was impressed. They were impressed by a sixteen inch, bespangled, elaborately decorated cake that said "Happy Birthday, Dear King" in blue icing and red roses . . . they were impressed when the cake was cut and the king ate a piece to prove it was real. And interest ran correspondingly high the day a clown put on his entire make-up in six minutes flat when a sick elephant suddenly changed a circus routine.

To quash any incipient suspicions that the whole series was

run as a laboratory experiment in gimmicks, attention should be directed to the stories themselves, all of which evolved from the thought that to take fifteen minutes from a child's life is a serious matter and deserves the considered attention of the mind and heart of the program planner. There is always the chance that the child **could** have learned something to make his whole life happier or more useful, **if** he hadn't been listening or watching you at that very moment. One wonders if Audubon's whole life did not take shape the first time his preschool eyes really looked at a bird. And when did the first note stir wonder in Mozart's young breast? What vision did Lincoln see in the flames of the fireplace that later withstood the pressures of Civil War? Care must be taken to provide the atmosphere in which today's so-badly-needed Audubons, Mozarts and Lincolns can grow. So, if a content objective for MAGIC DOORWAYS has not been spelled out, it is not because such an objective was non-existent; it is the same objective underlying all of KUOM's children's programming. These stories were planned with the hope of giving status and dignity to the responsible individual who develops the strength of character 'to withstand the pressures of a mass-society. The survival of the free world seems to depend upon the strength of free men to arrive, unpressured, at thoughtful, responsible, individual decisions . . . men creative enough to look for new ways and ideas, operating always as individuals of dignity who respect themselves and each other. Totalitarianism of any kind is based on conformity; Democracy cannot exist without the self-responsible, self-determining, self-respecting individual, who is not swayed by mass-anything.

This is the challenge to education of the Twentieth Century. What has this to do with the stories selected for MAGIC DOORWAYS? Simply this. These were the stories of individuals . . . most of them nonconformists. But they were non-conformists with reason, sensitivity and purpose. They were not always happy and not always right, for it would be untrue to imply that personal strength is synonymous with happiness, and children who are told so constantly of their mistakes find easy identity in someone else who makes mistakes in trying. How did the stories handle this post-doctorate-type idea? Well, there was Sinbad Snake who craved to be some other, more likable animal for obvious and natural reasons. Part of the battle was won in using a real snake who was not at all unfriendly, stared into the camera, and then wagged his long tongue as if he were really talking in his own fashion, explaining his side of the problem. (The camera came in so fast on **that**, that the rubber tires smoked.) Here was a sensible, God-created creature whom most people fear and dread through simple-minded superstition. He wanted out from under the hatred. That is understandable. Several ways of disguising a snake were devised but proved unworkable. One step from despair, another snake (named "Sally" as luck would have it!) came in to whisper that she liked Sinbad just the way he was! A happy ending, yes. But a subtle knife in the back of escape programs too, as Sinbad realizes that no problem is solved by running away. This was the same idea used in the program of the little boy who tries to escape life's mundanities via a chemistry set and an urge to explore Outer Space. Respect for others' ideas was developed in the

story of The Princess with the Rose-Colored Eyes, whose father wanted her to change the color of her eyes by a magic wish on her tenth birthday, but accepted her decision to keep them rose-colored, because the whole world was rosy when seen through her eyes. Appreciation of religious differences was stressed in Ricky's Eighth Birthday, when Rick learns that the eight candles on a neighbor's Menorah were really celebrating the Jewish Feast of Hanukkah and not **his** birthday as he had thought, which was more suitably celebrated with a gift of a pair of underwater goggles. In another tale, the persistence and quiet dignity of a weary March Fool paid off and he won the coveted rating of April Fool and a job as Court Jester. A middle-sized child named Gretchan learned that it is very possible for a minority to be right, when she discovered a daisy that smelled like a rose in a public garden; and confounded a variety of experts with the fact. And, while celebrating Child Health Day with a story about a strange country called Pindilly where everyone lost his sense of taste but one man, the Queen pointed out that the Pindillians could not pass laws affecting the life of just one citizen, for laws are passed for all the people. One of the programs, based on Robert Kraus' cartoon book, The Rabbit Brothers, has been filmed for limited distribution by the national office of the Anti-Defamation League in New York City. And so it went. The worthiness of the ideas justifying the high cost of black coffee and parking tickets!

MAGIC DOORWAYS was directed by KUOM'S Television Workshop Director, Irving Fink, who worked each week with the WCCO-TV director. All visuals were created by Larry Haeg, an

art education specialist. All rehearsals were held in KUOM's television studio, with the packaged show taken to WCCO-TV for presentation without further rehearsal. Cost for the series aside from director's time and the talent (both persons are full-time KUOM staff) and air time which is contributed by WCCO-TV to the University of Minnesota, totalled \$180.91, including a \$6.44 hauling charge for delivering the single flat set to the studio in November and picking it up in May. (How much did you expect for \$6.95 a show, Toast of the Town?)

The programs were all planned, produced and presented (to be honest, they were ad libbed from a rough outline) by Betty Girling, Director of the Minnesota School of the Air. Eight and one-half years experience in ad libbing a five-day-a-week family serial, **The Parkers**, consisting of the problems of five varied-aged children, their game but perplexed mother and father, an energetic tough aging aunt, a young newspaper-reporter-uncle . . . nine people in all, not counting a black cocker and a shepherdish collie . . . well, that experience was of consider-

able help in doing this television series. Perhaps the biggest help was in the development of the ability to partially submerge the speaker's personality into the characters and their problems. That this has been done with **The Parkers** was demonstrated at the Minnesota State Fair several years ago, when in accordance with KUOM's policy to originate some of its established programs each day from its fair booth, the Parkers were scheduled, and the children came to meet . . . not Betty Girling, but Ted and Marguerite Parker, and the twins, Phillip and Polly . . . and even the youngest Parker, J. P. for short! Because of the disappointed children, the program has never been scheduled for public broadcast since.

After twenty-six television programs, the Story Wagon resembled a landing craft just after Iwo. In dry dock this summer, the Story Wagon is rolling again this fall, bringing a child-sized Commedia dell'arte offering with a modern twist, to young Twin Citians as long as the commercial time is so graciously available, and Betty Girling maintains a modicum of sanity.

---

## Let's Settle Down To Radio!

**Harry M. Brawley**

Director of Public Affairs, WCHS Radio and TV, Charleston, West Virginia

THERE are signs (heartening ones, too!) that the educators of the nation are once again turning their attention to radio. Please do not think that we wish to disparage television as an educational medium. So far as we can see, it holds the greatest promise for the future of any of the newer developments adaptable to instruction. However, we might as well face

the fact that most schools and colleges will not have television facilities available to them for many, many years to come. The flush of high expectancy occasioned by the dramatic announcement of the setting aside of numerous ultra-high frequency channels for educational use has now been dissipated, and the number of commercial TV stations in relation to the thou-

sands of colleges and schools is still insignificant. However, radio is available in good supply for practically every institution of education in the country. Why not use it?

The public schools have made better use of radio in many parts of the nation than have the colleges and universities. All of us can think of numerous instances where educational programs for school children have been on the air for years for both in-school and out-of-school listening. The average college, on the other hand, seems to be content if it can do a few "panels" now and then, with perhaps a drama or two put on by the radio production classes and a few interpretative programs to help attract students at the beginning of each new semester. Few, indeed, have been the colleges which have gone in for long range, well planned series of broadcasts continuing from year to year.

Everyone seems to be thinking of television as THE medium for the offering of college credit courses as the colleges try to devise new means of extending their influence beyond the confines of their campuses. Here again we would like to admit that TV is excellent—perhaps the best for certain types of courses. However, after years of experience in teaching college credit courses by radio we would like to urge colleges not to hold back waiting for television to arrive in their areas. The Morris Harvey College-WCHS Radio Classroom has been in operation for five years and has proved that you **can** offer college credit courses by radio. Two big questions immediately present themselves. What kind of courses are adaptable to radio? And what techniques have proved most successful in teaching by this medium?

If registration figures are to be

taken as a guide, the most popular courses offered by the WCHS-Morris Harvey College Radio Classroom are those in the social sciences. Last spring 101 persons registered for credit in Labor Problems. That has been our largest enrollment to date, but courses in Comparative Government, Economic Problems, Problems of Delinquency and other social science courses have drawn 55 or 60. Next in consistent popularity have been the religion courses followed by those in English. However, registration for credit should not be the only criterion. In offering courses over the air the colleges must keep in mind that others in addition to the credit students will be listening and that this responsibility is at least equal to satisfying the credit demands. For instance, Guidance in the Public School attracted only 22 credit students but proved to be very popular with PTA groups and Child Study Clubs. Similarly, Elizabethan Drama had only 19 who registered for credit, but our public response from the local "high brows" was quite good, indeed.

So far, seventeen courses have been offered by radio with a total enrollment for credit of 774. This averages better than 45 per class. Religion and English lead with four courses each. Three have been offered in the field of Political Science, two in Economics, and one each in Music, Sociology, Education, and History. This semester Contemporary Economic Problems and Recent European History are being offered.

In the beginning we tried to use the roundtable technique with three or four members of a department taking part. However, a number of drawbacks soon were apparent. For one thing, only one instructor was given credit on his teaching load and the others ap-



peared on their own time. This was fine until the novelty wore off, but then it became a chore for everyone except the instructor listed for the course. Then, too, on controversial subjects real "hassles" would develop and the required subject matter sometimes could not be covered in the broadcast, or one person would monopolize the discussion much to the disgust of the other panel members and the students, too.

The next thing we tried was a straight lecture by the instructor, but this proved to be quite deadly. The credit students would stay with it, but the general public showed a lack of enthusiasm for the broadcasts. Naturally, there are exceptions to these generalizations. Some instructors with a flare for the dramatic could make a lecture interesting with sound only, but this technique might better be reserved for television when demonstrations, maps, charts, etc. could be used to enliven the discussion. One notable exception we have had on Radio Classroom was a course in Hymnology where the instructor lectured and illustrated his points by playing hymns or other short selections. However, this is not exactly a straight lecture, so the generalizations still stand.

The technique we have settled on for Radio Classroom is for the instructor and his guest, if he has one, to be interviewed. A discussion outline is prepared for each session and the interviewer is given a list of questions with an indication of how much time should

be devoted to each answer. Sometimes the instructor prefers to have his answers written and timed in advance, but others prefer to ad lib and watch for time cues. This technique makes possible the changes of voice and pace so necessary to keep attention riveted to the program.

In addition to the on-the-air sessions which are for half an hour a week, the credit students are brought to the Morris Harvey College campus three times a semester for discussion and quiz sessions. This gives a face-to-face contact which we feel is very important.

So far as results are concerned, we can say that a good student will do excellent work in Radio Classroom courses. They seem to intrigue and challenge him to do his best. However, poor students will more than likely get lost, so we discourage their taking courses in this way. An average student seems to be average no matter how he takes his courses.

Both Station WCHS and Morris Harvey College have been pleased with Radio Classroom. When television came along both institutions had a backlog of experience which has proved invaluable. However, Radio Classroom is still with us and will continue to be. It is far too valuable to discard, and for those institutions which do not have TV facilities available it is far too valuable to overlook.

Let's settle down to radio and really see what this wonderful medium can do!

## **ENROLL A NEW MEMBER THIS MONTH**



who?

what?

when?

where?

Two new members were appointed to the staff of the Educational Television and Radio Center in Ann Arbor this fall. **William A. Harper**, a member of the administrative staff of Wittenberg College, assumed the post of director of information services and **Barton L. Griffith** of Topeka, Kansas became head of the distribution activities.

\* \* \*

**Norman Michie**, veteran radio newsmen and broadcaster, is program coordinator for the Wisconsin State Radio Council. He began his new duties in mid-summer, replacing **DeAlton Neher** who accepted a post with a New Orleans broadcasting station. Mr. Michie joined the WHA staff in 1953 after serving as MBS representative in London and then editing the "Voices of Europe" series for NAEB.

\* \* \*

**Robert F. Schenkkan** recently began his new duties as radio-television director of the University of Texas. He served formerly as television director for Station WUNC, Chapel Hill, North Carolina.

\* \* \*

**W. C. Woodall, Jr.**, general manager, Station WDWD, Dawson, Georgia was named recently to the post of chairman of the 1956 Georgia Radio and Television Institute. The 1956 Institute will be held at the University of Georgia (Athens) on January 25-27.

**Dr. Burrell F. Hansen**, associate professor and director of radio-television, Utah State College, was elected recently to the post of president of his college's chapter of the American Association of University Professors. Dr. Hansen was honored last spring also by his election to serve a three-year term on the Committee on Professional Relationships and Faculty Welfare.

\* \* \*

**University Microfilms**, Ann Arbor, Michigan, continues to put all issues of the *AERT Journal* on microfilm. The film for Volume 14 (1954-55) is now available for readers who wish to use this method of preserving this source of information on educational radio and television.

\* \* \*

**UNESCO** announced recently that a pilot project on collective viewing of educational programs is to be organized in Asia where television has recently been developed. The programs will be applied directly to fundamental education or workers' education. This project will also explore the use of TV as an economical means for the production of programs on kinescope which could be used with 16mm film projectors in areas which are not yet within the reach of TV transmitters.

\* \* \*

**John C. Crabbe**, director of radio and television, College of

the Pacific, Stockton, Cal., and past president of AERT, has been granted a year's leave of absence to join the staff of the Educational Television and Radio Center as a program associate.

\* \* \*

**Richard B. Hull** began a year's leave of absence on September 1, from his position as Director of Radio and TV at Iowa State College in order to make a comprehensive study of educational television for the Educational Television and Radio Center.

\* \* \*

**Gertrude G. Broderick** was a speaker on the program of the 78th semi-annual convention of the Society of Motion Picture and Television Engineers, held at the Lake Placid Club, Lake Placid, N. Y., in early October.

\* \* \*

**The Scholarship Committee** of American Women in Radio and Television has announced the second annual scholarship of \$500 to be awarded to a woman student enrolled in her junior year at an accredited American college or university which offers a degree or elective major in radio and/or television. This scholarship has been established to encourage the entrance of unusually able young

women in the broadcasting industry. Applicants are judged not only on scholarship but also on character, personality, stability, cooperation and adaptability. Judith C. Waller, NBC, Chicago; Mildred Alexander, Station WTAR, Norfolk, Va.; Gertrude G. Broderick, U. S. Office of Education, (chairman) comprise the committee. AERT members who are training young people for careers in radio and television should call attention to this unusual opportunity and encourage promising women students to write for particulars to AWRT headquarters, at 70 East 45th Street, New York 17.

\* \* \*

The appointment of **Dr. Herold C. Hunt** as Under Secretary of Health, Education and Welfare, was announced some weeks ago by President Eisenhower. His appointment should be of particular interest to members of AERT, since Dr. Hunt showed aggressive leadership in the field of educational radio during the years that he was superintendent of the Chicago public schools. It was during his regime that the annual School Broadcast Conference achieved national prominence, bringing as it did some of the nation's outstanding leaders to Chicago each year.

---

## TV TEACHES COLLEGE CLASS AT STEVENS

Stephens College for women, Columbia, Missouri, inaugurated a new course this fall for all entering students. It is being taught over a closed television circuit, and puts to full-scale use a new teaching approach that may have important implications for education generally. The project is supported by grants from The Fund for the Advancement of Education and the Radio Corporation of America.

Though planned as a course in which more than 800 first-year college students participate simultaneously, the course still retains the individuality which characterizes the Stephens approach to education. Small groups of students meet in fifty classrooms throughout the campus twice a week to hear the twenty-minute lectures by a "master" teacher, coming to them by closed-circuit television. These lectures provide the initial

stimuli for independent discussion which follows immediately in all classrooms, each under the leadership of one or two faculty members. Thus the ideas introduced by television make possible a common experience directly linked with wholly independent discussions developed by each class section.

Present plans call for a change in the master teacher each semester and special guest lecturers from time to time. This system will make it possible for outstanding teachers from many campuses and other qualified leaders to participate in the course.

Dr. Reuel Denney, professor of Social Sciences at the University of Chicago, is teaching the course for the first semester. Denney, a poet, author, and scholar, is co-author of **The Lonely Crowd** and formerly an associate editor of **Fortune Magazine**.

President Thomas A. Spragens of Stephens College expressed pride in the fact that Stephens College is now able to extend further the influence of the exceptional teacher while maintaining the values of the discussion method in small groups.

President Spragens considers television to have unique qualities for implementing this objective. The fact that the television speaker looks every viewer in the eye, and the known capacity of television to eliminate conversation and dominate a social gathering are viewed by President Spragens as potentially great educational assets when properly controlled. Experiments at Florida State University and a study conducted by Fordham University for the Special Devices Center of the United States Navy have given evidence, he said, that retention from television is greater than that resulting from face-to-face

contact with the lecturer. The television technique also improves the possibilities of maximizing the involvement of a large group in a shared intellectual activity, he believes.

The course being taught by the master teacher, making use of closed-circuit television and small discussion groups, concentrates upon major ideas important to our civilization. Its object is to open the minds and interests of students to a real awareness of the range of knowledge, to the interrelationship of all fields of learning, and to the fundamental issues of human concern. Along with assisting the student achieve some appreciation of the principles and methods of all basic fields of knowledge, it encourages student habit patterns for handling facts and concepts creatively rather than by formula or by rote.

Stephens College has a number of goals for this course. First is more adequate orientation for the incoming students. The Stephens faculty feels that the course will provide a better perspective of the range of possibilities in higher education for the first-year students, opening their eyes to the variety of subject matter from which they may choose their individual course of learning for the most effective educational program possible.

It is expected that another important outgrowth of the course will be the development of a common intellectual interest among all faculty and students. The discussion leaders represent all divisions of the college and include administrators and residence hall counselors. The master teacher meets frequently with discussion leaders and lives on campus so as to be closely associated with the student body.

The common experience of discussing some important problems

of our culture and society should strongly motivate students to a better understanding of themselves in relation to basic values and the changing patterns of environment. Related reading matter is available in all residence halls on the campus in keeping with the long-time Stephens method of integrating libraries and their usage to living. Personal libraries in students' rooms and divisional libraries located near the related instructional areas also feature material designated to promote interest in the course.

President Spragens noted that there has been much speculation about the possibility of using television as a labor-saving device in teaching so as to relieve the teacher shortage. He said, however, that though the Stephens experiment may shed light on this problem, it will be incidental to the dominant purpose of demonstrating that television is a practical device for extending the influence of a superior teacher and for heightening large-group involvement. Indeed, the Stephens project will in no way reduce the number of instructors.

In planning the course, Stephens College had the benefit of the counsel of an Advisory Committee including President Nathan Pusey of Harvard, Dr. Ralph W. Tyler, director of the Center for Advanced Studies in Behavioral Sciences, Stanford, California, Dr. Allan Nevins, historian at Columbia University, Dr. Ray Nelson Faulkner, acting dean of humanities and sciences, Stanford University, and Dr. Hardin Craig, Shakespearian authority and University of Missouri faculty member.

The Fund for the Advancement of Education made a \$55,000 grant to the college to assist in imple-

menting its operation for the first two years. In making the grant, a Fund officer commented that the project is an "important experiment that may establish television as an extremely useful tool in extending the influence of the really exceptional teacher."

Educators throughout the nation are already expressing interest in the new Stephens experiment, and representatives of many colleges and universities plan to visit the Stephens campus during the present school year.

Representatives of the television industry worked closely with college personnel in making plans for the course and are continuing to collaborate with this pioneering step in the utilization of closed-circuit television in the field of non-technical education.

The Radio Corporation of America made a grant of \$3,700 to the college which is being used to provide adequate consultants to develop techniques for fully exploiting the use of necessary television equipment.

Equipment installed in existing studios at Stephens for use in the course includes three industrial cameras with versatile lens accessories, monitoring devices, and a flexible distribution system. Coaxial cable carries the program to receiving sets in the fifty classrooms. This equipment also provides additional laboratory facilities for the Radio and Television Department of the college. It will be available for other course presentations as circumstances may warrant, and receiving sets may be utilized to view any televised programs having significance as a learning experience.



# Wisconsin

## Broadcasting

## Anniversary

**Arlene McKellar**

Associate Director, Wisconsin School of the Air

THE Wisconsin School of the Air is celebrating its silver anniversary—a quarter century of broadcasting to the classrooms of the state.

In 1931 H. B. McCarty, who still directs the project, solicited the help and cooperation of colleagues and teachers in an ambitious undertaking. It was the planning and presentation over the University of Wisconsin Station WHA of in-school radio programs which were to become a real force in Wisconsin education. Ten programs each week composed the original offerings. Fittingly, Governor Philip F. La Follette inaugurated the service on October 5, 1931, with a program on government for civics classes.

In those days radio receivers were a rarity in classrooms. It took personal solicitation among teachers to persuade them to bring radios from their homes to assure a listening audience.

Today all that is changed. Radio receivers are standard equipment in schools. It is estimated that

about 95% of the elementary schools of Wisconsin listen to the School of the Air. The radio broadcasts are now an integral part of the teacher's planning—not something dropped on top of an already crowded day. Each series of programs has its teacher's manual to facilitate utilization in the schoolroom.

In its 25th year the Wisconsin School of the Air provides the following programs:

**PEOPLE AND PLACES** (Grades 5-10)—World neighbors, or human geography, is the theme. Interviews with foreign guests are supplemented with authentic music, folk-lore and literature of their homelands.

**LET'S FIND OUT** (Grades 1-3)—This elementary science program, a favorite over KSLH, St. Louis schools' station, which produced it, encourages children to investigate natural phenomena through simple experiments.

**VISITONS MIMI and REVOICI MIMI** (Grades 2-4)—Two series of elementary conversational French

Miss McKellar is Assistant Professor of Radio-Television Education at the University of Wisconsin, and Associate Director of the Wisconsin School of the Air. Previously she was a high school teacher with wide experience in the language arts.





**James A. Schwalbach conducts a popular series known as "Let's Draw." He is a veteran performer.**

programs, also from KSLH, give small children their first in-school introduction to foreign language.

**LET'S DRAW** (Grades 3-8)—In its 20th year of encouraging children to express themselves in art form. Some 96,000 listeners hear this program each week. In some schools the program constitutes the only art training available.

**LET'S WRITE** (Grades 4-8) — This is another creative expression program which encourages children to learn by doing. Every writing becomes fun.

**LET'S SING** (Grades 4-8)—Music has from the beginning been a popular feature of the school broadcasts. This series follows Professor Gordon's Journeys in Music Land which was concluded after 24 years on the air.

**NEWS OF THE WEEK** (Grades 5-10) — This first semester series presents news within the larger pattern of current history. Major news events are made meaningful to children by exploring their sources and significance.

**WHAT'S NEW OUTDOORS?** (Grades 5-8)—This second semester series is a replacement for the

nature and conservation programs which for 21 years were presented by Ranger Mac.

**RHYTHM AND GAMES**—(Kindergarten—Third Grade) — This is the pioneer in the Wisconsin School of the Air—a starter in 1931! These participation programs include pantomime, games, dances, and activities of a rhythmic sort.

**BOOK TRAILS** (Grades 3-8)—Selected good books are made ap-



**Mrs. Fannie Steve**



pealing to children by the narrating of portions to whet their appetites for further independent reading.

The veteran performer of the Wisconsin School of the Air is Mrs. Fannie Steve who has since the beginning conducted her program Rhythm and Games for primary grades. Such devotion to the cause, along with that of Professor E. B. Gordon who served for 24 years, Wakelin (Ranger Mac) McNeel with 21 years, and James A. Schwalbach (Let's Draw) 19 years, is responsible for a large measure of the accomplishments of the first 25 years.

The Wisconsin School of the Air is heard in every county of Wisconsin over the stations of the state FM network. Eight high-power FM transmitters carry the programs simultaneously in addition to two regional AM stations—WHA, Madison and WLBL, Auburndale. The static-free high fidelity nature of reception by FM has increased the value of the programs to schools.

**STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION.**

Of The Journal of the AERT published at Chicago, Ill. for Nov. 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Association For Education By Radio-Television, 228 No. LaSalle St., Chicago, Ill.

Editor Tracy F. Tyler, University of Minn., Mpls., Minn.

Managing editor, Gertrude G. Broderick, U. S. Office of Educ., Washington, D. C.

Business manager, George Jennings, 228 No. LaSalle St., Chicago, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

In 1954-55 in-school programming was carried into television over WHA-TV, the State Radio Council experimental station. Relatively few schools were able to provide themselves with TV receivers, creating a situation reminiscent of the early days of radio. An evaluation and study was made of each of these weekly programs to determine practices and materials most adaptable to classroom viewing. The experimentation covers a variety of subjects and is currently being continued with the cooperation of teachers in the schools.

Out of the activities of in-school radio and television have come many conclusions. Important among them is the conviction that these new devices are but tools in education. Without intelligent handling by the teacher they are of limited value to schools. Both radio and television can do certain things better than the other—it is not a question of which is "best." The alert teacher will choose the right tool for doing the job.

Association for Education by Radio Television, non-profit association incorporated under the laws of the State of Illinois; Dr. Lee A. Martin, President, Boston University, Boston, Massachusetts.

3. The known bondholders, mortgages, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

**GERTRUDE G. BRODERICK**  
Managing Editor

Sworn to and subscribed before me this 29th day of September, 1955.

**FLORENCE D. RIORDAN**  
Notary Public in the  
District of Columbia

(SEAL)

(My commission expires Dec. 14, 1959)

# Use of Mass Communications In the Language Arts

**Retta Hackett**

Supervisor of Instruction, Barren County Public Schools  
Glasgow, Kentucky

WHEN children are learning how to sound words, or how to add or spell, or how to read or write, or how to do a square dance, or how to take part in a room committee meeting, they are doing specific things. Teachers can observe what they do and help improve their performance.

Nobody can just learn, the way he can laugh or run, a person learns **something**. That is, he makes some responses that he could not make before, as when he learns to swim. Or he makes a familiar response that he couldn't make before under just those circumstances — saying "dog" when he sees dog, or writing 20 when he sees 4x5.

A great deal of our lifetime is spent in learning, some of it in schools and colleges, much of it in the ordinary experiences of life — from people, printed matter, or the air waves. We can't teach pupils everything in school and fortunately we don't have to. But we can build on their experiences and supplement them in important ways. And there is so much to learn that we want the process to be as efficient and effective as possible.

The big job of the school is to introduce the successive waves of children to the symbols of com-

munication. In spite of all the activities of the modern school, the teacher's main concern is with what Hamlet said he was reading: "Words, words, words!" Of course this includes not only the learning of the Three R's, but also the development of concepts and meanings in literature, science and the arts. Fortunately children already have a tremendous start by the time they come to school. They can speak a language they had never heard of six years before. How many of us expect to speak French or German six years from now as well as the average first-grader speaks English!

Learning to communicate isn't easy. But children have to learn to read and to write and to spell, and this is no easy task with a language which fits its letters as poorly as English does. It is much easier in a language like Italian, in which the letters can be counted on to sound the same each time one meets them. I recall how interested first graders were in seeing and listening to the teacher on "Little Red Schoolhouse" — a TV program — tell a story in Spanish. The children were eager for their classroom teacher to sound out the key words on the blackboard for their pronouncing pleasure. Yes, English is a difficult language, and unfortunately its gram-

mar wasn't made for it, but for Latin which had inflected words. English is not an inflected language; instead one must get the meanings from the word order, and this is learned largely outside school.

Perhaps if we could see more demonstrations of how children learn to think, listen, and tell what they have learned from reading a story, and having heard one as we see in the accompanying picture, teachers would be more convinced that television could be a valuable teaching aid in their language arts program.

Reading is now recognized as a most important medium of learning, thinking, and solving problems in all areas of human concern. It can be and should be made a technique or technic of greatest utility in the most subtle types of learning — thinking, discriminating, reasoning, judging, evaluating, and problem solving — in history and other social studies, science, human relations, indeed in all areas in which principles and ideas are involved. Reading can't be taught by a few simple skills any longer. It is a complex array of learning procedures, which must be developed for and in the process of effective learning in all daily activities in and out of school.

To be a good citizen today one must be more widely informed and more shrewdly discriminating than ever before.

We now know that what a child learns in one language art affects his abilities in others. Reading, listening to spoken language, speaking, carrying on discussions, writing, and spelling, are all closely related. The way a child learns to listen to the spoken word before he enters school affects his approach to reading. The development of television promises to in-

crease rather than decrease the need for and interest in reading and the other language arts. These mediums, by stimulating interest in travel, craftsmanship, dramatics, sports, industry, science and other phases of daily life, have increased the zest for reading in all these lines.

The use of television in teaching this close harmony in the language arts program would bring forth good results. Children need a great deal of practice in reading and the other language art skills, but with variations, so that the next time he tries he will do better. A great deal of satisfaction comes from being able to read, spell, write or tell what one couldn't read, spell, write or tell before. Practice in thinking is good for children and can be much fun and effective if they follow the right principles.

Situations occur in everyone's life when he has to make decisions, he has to figure out things for himself—decide all kinds of things—which professional person to consult, what to eat for lunch, what courses to take, how to trim the Christmas tree, whether to get more insurance, whether to buy a TV set, whether to accept an offer of a job or marriage, how to vote, and whether to join a certain club, who to nominate for office, what to do when one is insulted or thinks he is, to whom one should leave his property, and where to be buried. Almost from the cradle to the grave one is faced with problems that he must find an answer for, and it is a good idea to get some practice for this, too, so that at least the majority of one's decisions are wise ones.

It is pretty clear that it does not do much good merely to tell people how to think. But practice in thinking, like practice in every-

thing else, results in considerable improvement when there is good instruction, when the teacher knows what cues to suggest—cues that the learner can gradually rec-

ognize for himself, and learn to communicate to others.

Better communications and greater cooperation in this teaching medium promises rich returns in our educational program.

---

## Iowa Holds National Leadership Conference

**Gertrude G. Broderick**

U. S. Office of Education

College president and school superintendents were warned a few weeks ago to tool up with twentieth century teaching methods to meet the influx of millions of new students expected within the next ten years. Warning came from the National Leadership Conference on Teaching Materials held at the Iowa Lakeside Laboratory at Lake Okoboji, under the auspices of the Extension Division, State University of Iowa. A selected group of 35 leading educators from professional organizations and from colleges and public schools in 20 states attended the conference which was organized under the joint chairmanship of Dr. Bruce E. Mahan, dean, and Lee W. Cochran, executive assistant, Extension Division.

The group made a comprehensive study of all aspects relating to the field of instructional materials and made many recommendations regarding methods of achieving new goals during the next five years.

Resolutions adopted at the conference pointed out that motion pictures, radio, television, and recordings have proved highly effective in teaching as well as in en-

tertainment. These new means of communication, the educators indicated, reach large audiences without loss of power in transmitting information and holding interest and attention. The time of the teacher saved through the use of these modern teaching tools can be spent in working with individual pupils, including the bright ones who frequently are neglected in large classes.

The increase in school and college population will reach its height in ten years, when the present college enrollment is expected to double. Class size will increase and many teaching methods now in use will become obsolete. This is already happening in elementary and high schools. Without conversion to up-to-date teaching practices, conference members concluded, the educational standards of American schools and colleges may be lowered to the point of danger to the national security.

The conference expressed genuine concern over the fact that many school buildings now in use, or under construction, are inadequate for the use of films and other modern teaching materials. Suitable ventilation and light con-

trol are frequently lacking. A resolution was adopted which recommended establishment of a joint committee of education and industry "for the purpose of securing better school facilities" to accommodate the use of modern teaching materials and methods.

The conference wound up with the recommendation that present facilities in schools and colleges for the use of motion pictures and other media of mass communication, including television, be tripled in the next five years, and doubled again in the first five years to follow. They also recom-

mended that colleges and universities do a better job of preparing their own teachers, as well as teachers and supervisors for public schools, in using the teaching materials developed in the present century.

As one means of implementing the proposals and recommendations it was agreed that a cooperative working arrangement be made with all organizations concerned with the improvement of instruction. It is expected that delegated representatives will have their first conference some time this fall.

---

## In-School Television — The Experts Report

**David C. Stewart**

Joint Committee on Educational Television Washington, D. C.

PROBABLY few of the nearly fifty people who gathered in Washington, D.C. at the invitation of the Joint Committee on Educational Television in late June, 1955 would characterize themselves as experts on the subject of in-school television, the topic which they had come to discuss. Nevertheless, these administrators, educational television practitioners, and the representatives of national educational organizations are all very directly engaged in some important aspect of in-school telecasting throughout the United States.

In the "Forward" to a report on the highlights of the seminar, Albert N. Jorgensen, Chairman of the Joint Committee on Educational Television said,\*

"During the proceedings before the Federal Communications Commission resulting in the reservation of television channel assignments for educational use, the Joint Committee on Educational Television presented in evidence supporting statements of many school systems. Schools have been important participants in the program services available through the educational stations now on the air. A large number of them have also gained extensive experience in television through the cooperation of commercial stations."

The Washington D.C. seminar was held for the purpose of exchanging the valuable fruits of this experience.

**"Basic" Courses Versus Curriculum Enrichment**—Should a school system emphasize curriculum enrichment in its in-school telecasts or should it move nearer into di-

\* **Television in Our Schools**, 1955. Available from the Joint Committee on Educational Television, 1785 Massachusetts Avenue, W. Washington, D. C. Price \$50.



rect teaching of curricular subjects? Most of those who spoke to this point reflected a general feeling that the latter was the more important area. One participant pointed out that perhaps these should not be considered either/or alternatives but that an educational point of view should be developed within the school system before programming began.

This was reinforced by the view that school telecasters need to be certain that they are meeting the needs of the classroom teachers and that in-school producers make a concerted effort to involve the teacher, the supervisor, and the administrator in the overall in-school program.

In discussing this subject it was also noted that educators might bear in mind the possibility of using television to teach those courses which are not now available to students because of lack of equipment or qualified teachers.

#### **In-Service Teacher Training —**

In-service teacher training via television seemed to fall into two areas: (1) programs designed specifically for teachers to learn better teaching techniques, and (2) programs prepared for children to view in school but which had a by-product function in teacher training.

The participants felt that the most effective teacher training was accompanied through programs designed for children, through which teachers, watching the programs with their classes, might learn new techniques especially new methods of presenting material) by example. Several participants reported that teachers of an older generation who at first appeared to be antagonistic have tried out the newer methods and, upon discovering that they work, want more courses via television.

The general feeling seemed to

be that better school telecasts by excellent teachers will result in up-grading the level of teaching throughout the school system. Some felt, too, that appearing on television was good training for teachers, particularly because it developed their ability to demonstrate ideas with visual materials.

#### **How Are In-School Programs Administered?—**

Reports from participants from widely separated areas of the country indicated that there are about as many financial and administrative patterns of in-school television as there are in-school operations.

However, a general pattern seemed to emerge. In large cities it often begins with the organization of a complex of committees of sometimes four hundred (in Pittsburgh) independent districts. Financial appropriations are usually determined annually. This is always a period of crisis if television has not developed far enough to continue earning the appropriated funds.

Administrators usually begin with the subject areas. They choose planning committees representative of the various schools, who in turn assist in selecting teachers of competence in the subjects to be taught on television. Most participants felt that orientation programs for classroom teachers and training workshops for television teachers were most important. In many cases a curriculum assistant or school television coordinator acts in a liaison capacity between curriculum planning committees, the television teachers, and the professional television technicians.

The participants were in general agreement that good classroom teachers make good television teachers. They agreed also that there is a general tendency among pupils to compare the tele-



vision teacher with their own classroom teacher and not to a professional television entertainer. Knowledge of subject, skill in presenting the subject, adaptability to the new medium, and a "pioneering spirit" were qualities which an administrator looked for in his potential television teacher. It was felt also that the reduction in work load for television teachers must be more fairly determined. Several school systems now free teachers entirely from classroom responsibilities during their television stint.

Although many participants reported excellent results had been attained through the cooperation of commercial stations, and even sponsorship of school programs, nearly all agreed that it was much more satisfactory to have greater control over time and facilities than is possible in most educational-commercial arrangements.

**The Educational Effectiveness Of In-School Programs** — Which subjects or content areas are most appropriate and effective in terms of in-school television production? Those who have had long experience in in-school telecasting reported that, initially, areas such as art and science which often lend themselves to the most dramatic presentation were thought to be the most educationally effective. But later, as experience grew, they moved away from that which could be most easily made pictorial into a closer assessment of what the needs were in the school system and began to bring the skills of a good teacher in any subject area to bear upon these needs. Practitioners find, in short, that the effectiveness of a program varies in rather direct relationship to the need for that program.

Program scheduling, particularly in high schools, presents problems which have a direct bearing

upon the effectiveness of the educational message. Some felt that in-school programming might never become effective in high schools due to the competition with the school bell schedule and the ensuing class changes. Others felt that this problem might be solved, at least partially, if the telecasts, like many radio programs, could be repeated, perhaps by the use of kinescopes.

It was generally agreed that maximum program effectiveness depends largely upon the degree of classroom teacher involvement in the utilization of the program itself, together with the related materials such as teacher and student study guides. In this regard, several participants cited the responsibility on the part of the school telecasters to present convincing evidence of the value of programming both through telecasts and orientation and training programs.

The seminar group felt that the most educationally effective programs are born of a group effort on the part of educators and technical experts, with some one person directly responsible for the quality of the overall operation. The leader of this in-school telecasting team needs a thorough knowledge of education, as comparable understanding of the principles of television production, and an ability to develop good public relations through an understanding of human behavior. He must also be a critical thinker and know how to evaluate the effectiveness of his telecasting operation.

Many people commented upon the need for more and better evaluations of in-school telecasting to insure the building of better programs in the future.

**In-School Telecasting And Increasing Enrollments**—The following exploratory question was

posed in the course of the seminar discussions; "Can in-school programming be used to assist in the solution of those problems caused by rapidly increasing enrollments?"

In discussing this question the participants made a plea for reason and objectivity in assessing the worth of television in the school. It was noted that while some enthusiasts have looked upon the television medium as a panacea and "the great solution" to the problems facing the schools, that others, largely through uninformed uneasiness have developed a counter-tendency to believe that the medium has no significance in the solution of educational problems.

One participant echoed the senti-

ments of many in pointing out that the emphasis of school television should be upon television as an educational tool for the use of teachers, and not as a replacement for them. On certain levels, particularly in high school, the subject matter demands the highest skills available. If fewer teachers of this quality are able to address larger groups of students it may free other teachers to lend additional assistance to students in their laboratory experience and quiz sections.

In any event, the participants concurred, there is need for more experimentation in in-school television in an effort, always, to determine what is best for the youngsters of America.

---

### **First of Two Installments**

---

## **Policies of State University and College Stations On In-School Broadcasting**

**J. E. Burkett**

Director, Oklahoma School of the Air, Radio Stations WNAD and WNAD-FM,  
University of Oklahoma

CAN state institutions of higher education defend the use of college funds to produce and distribute broadcasts for elementary and secondary schools? What does the development of in-school broadcasts contribute to the broad objectives of the university or college? And finally, what patterns, if any, have state owned college and university stations evolved that may be identified in a status study of their in-school broadcasting activities?

Robert Coleman, chairman of the NAEB Research Committee, be-

lieving that previous studies had not covered the areas suggested in the questions above, gave approval to a study of these questions, and expressed interest in the possible contribution that such a study might make.

**The Questionnaire**—The inevitable questionnaire was both simple and brief. It consisted of eight questions addressed to directors of state owned college stations NOT offering in-school programs, and eleven questions addressed to directors of college stations THAT DO include in-school programs in

their schedules.

Cooperation by college and university stations was excellent. In a period of three weeks, a response had been received from 30 of 31 stations included in the study.

**Reasons for not Including In-School Programs**—Only one of the 13 station managers not offering in-school programs checked the reason: "Our University feels that it cannot justify the expenditure of higher education funds for programs designed for elementary schools."

Budget and personnel were the limiting factors mentioned most frequently. Eight of the 13 station managers checked budget and six had no personnel available for in-school broadcasts.

None of the 13 station managers thought the in-school audience could be served as adequately by the distribution of tape recordings, and none believed that the adult audience would suffer if in-school programs were included in the schedule.

In addition to responding to the six items on the check list, respondents were asked to write in other reasons for not including in-school broadcasts in their schedules. Three of the station managers said their operation was primarily for institutional use in speech and radio classes. In these stations the focus is on the laboratory experiences of college students rather than on the programming to an audience. Two other station managers had found no demand for in-school programs among the public schools of their area. One station felt that a "sister" institution in the same state was filling the in-school program needs.

One station director lamented, "Had [in-school broadcasts] for two years. Lack of funds drove them away." And another cited the lack of FM sets in his area

as the deciding factor. Lack of FM receiving sets may have been a factor with other stations. It is interesting to note, at least, that 12 of the 13 stations that do not offer in-school broadcasts are FM stations.

**Stations with Future Plans**—Five stations plan to include in-school programs in their schedules at some future date. One of these stations had actually been experimenting with two NAEB in-school series during 1954-1955, but felt it could not be included with the in-school broadcasting group.

Roy Flynn, director of communications and radio, Florida State University, indicated his institution is planning in-school programs at this time with the cooperation of the audio-visual department of the library school.

**Administration**—In-school broadcasting has achieved the status of a department in twelve of the seventeen stations that program for in-school listening. The lowest annual salary (and that for the only half-time director included) was \$2,880.00. The highest annual salary reported was \$7,200.00 with the notation that the director also is responsible for developing programs for in-school television. The median annual salary for school of the air directors was \$4,800.00.

In addition to the director, eleven stations reported additional personnel engaged in in-school broadcasting. The largest number of individuals reported for one station was seven. Five stations reported less than one full time person, or the equivalent. The median was three.

**Quarter-Hour Periods Per Week Used**—The number of quarter-hour periods per week devoted to in-school programs is not necessarily a measure of the amount of in-school production originating from a station. Some stations program a

substantial part of their in-school series either from the NAEB Network, or in cooperation with other outside agencies. One station rebroadcasts each of its ten in-school series to reach a larger in-school audience.

One station devotes only two periods per week to in-school programming. Its entire in-school schedule consists of one program series. Three stations devote only five quarter-hour periods per week to in-school programming; one station uses six quarter-hour periods; and another devotes nine periods to in-school broadcasts.

Four stations devote ten quarter-hour periods per week to in-school programs; two schedule the equivalent of 13 periods; three stations schedule fifteen quarter-hour periods of in-school broadcasts; one has sixteen, and one schedules twenty.

Eleven of the seventeen stations devote ten or more quarter-hour periods per week to in-school broadcasting.

**Financing**—Every college station that broadcasts programs for in-school listening finances those programs in whole, or in part, from the budget for the station. Four of the stations charge a small fee for supplementary materials that accompany the broadcasts, but the funds received from the distribution of these materials are insignificant with the notable exception of Station WHA, University of Wisconsin.

The Wisconsin School of the Air, which serves a state wide FM network, receives a fee for printed materials that not only pays for their printing and distribution but also provides the secretarial help needed to operate the Wisconsin School of the Air office. But Wisconsin also budgets more funds in addition to this amount than any other school of the air. And while

Wisconsin recovers more than half of the total cost of in-school broadcasting through the sale of supplementary materials, it does not follow that a station with a more limited service could do the same. The Wisconsin situation would seem to be unique among the in-school broadcasters.

Five stations declined to estimate the amount of money devoted to in-school broadcasting. The respondents indicated that cost estimates for in-school broadcasting were difficult if not impossible since no system of cost accounting was employed.

One station estimated its total expenditure for in-school broadcasting at only \$500.00. The median expenditure for in-school broadcasting was \$12,000.00 per year.

It was not possible at the time of the study to compute any type of "unit cost" analysis among the various stations. There is no standard statistic for in-school listening that is comparable, for example, to the public school data on average daily attendance or average daily membership. At WNAD, where the unit cost is based on pupil hours of listening (as revealed by the number of pupils reported by teachers as listening), the cost per pupil hour for the 1953-54 school year was \$.0084. The cost of in-school broadcasting per pupil hour of listening is undoubtedly minute for any of the college stations that has a well organized in-school service.

**Supplementary Materials**—What happens as a result of the in-school broadcast is often, if not always, more important than the broadcast itself. For this reason in-school broadcasters have followed rather consistently the policy of furnishing some type of guide to the teacher, the pupil, or both.

Sixteen of the seventeen stations included in the study prepare and

distribute one or more types of supplementary materials. The typical offering in supplementary materials includes a program bulletin, a teachers' handbook, and

broadcast guides for individual series. These materials are furnished free of charge by eleven of the sixteen stations.

(To Be Concluded Next Month)

---

## Student Reaction To Closed-Circuit Television

**John Driscoll**

Department of Education, Pennsylvania State University

THE Census Bureau has offered the educator in American society a forecast of unprecedented classroom enrollment for the coming decade. Many people in higher education are aware of the statistical pattern and are attempting to get ready for the flood of learners by long range planning. Others are less optimistic that the academic need will ever be met and are taking a "sufficient unto the day" attitude, for the present at least.

One teaching method which holds great potential of helping in such an emergency would be closed circuit television; i.e. television from one location on campus to another or several others, thus allowing **custom broadcast** of lectures, demonstrations, and even discussions. This would permit expanding the present rather expensive faculty-student ratio which averages nationally about one to twelve; it could increase markedly the ability of a collegiate institution to accept the inevitable population increment.

At several colleges across the nation there has been limited experimentation with the closed-circuit aspect of television. To date these have been limited to a portion of a course. At The Pennsylvania State University starting in February, 1955, two complete

courses were taught by closed circuit television. In preparation for these courses, tests were conducted to determine the reactions of viewers to camera angles and general conditions necessary for viewing comfort. The "guinea pigs" were three classes in basic public speaking. At a specific lesson in the course they were asked to attend the lecture in rooms equipped with 24-inch television receivers. A unit from the regular text was explained and demonstrated by one of the instructors. The presentation had been memorized in order that it could be repeated without appreciable variance. A small, but randomly selected, group was seated in the room with the speaker.

With the camera placed at various positions each time the lesson was presented, a change in camera distance created a difference in frame size for each camera lens used. By employing separate questionnaires for the live or "studio" audience and the television audience, it was hoped to learn which camera position caused the greater degree of viewing comfort. As had been predicted, it was found that the close-up view, having evidently become habitual in commercial television usage, was expected and appreciated by



the students to a marked extent. Moreover, some felt that in departing from the close-up to include some of the students in the "studio" audience, there was distraction from the speaker. The preponderance of the questionnaires indicated a greater viewing comfort in restricted camera angles, centered upon the lecturer.

Students were asked if any of the three camera positions gave them a sense of being "in the classroom." They were about evenly divided in answering this question: those answering in the negative usually complained of not enough close-ups, even though in all camera positions the majority of the shots were telephoto shots. From four questions it was evident that the long shots (including part of the class before the speaker) were not appreciated as factors contributing to a feeling of presence or to ease of concentration. As a matter of note, seeing classmates over television seemed quite diverting to many, indicating that future difficulty could possibly occur in televising one classroom to another, even after the novelty had dulled.

One notable factor might enter here to balance such a drawback to the full classroom view, however. In later experiments students complained of watching the speaker in a close-up as he was listening to, or answering questions from, the student body, which of course was not visible in such a camera angle. Obviously this unlocks a "Pandora's Box" of questions surrounding the idea of student participation in closed circuit televising in classroom situations. Should students be included in the camera frame often, included seldom, or excluded entirely to avoid the personal factor . . . the "I saw you yesterday on television" factor? All teachers are familiar with the need to balance stronger and

weaker personalities in classroom discussion. The "Pandora's Box" might be the desire of some to "appear on the screen" and/ or the tendency of others to deliberately avoid this by non-participation.

The length of time the camera was held on any one shot did not bother most people, as revealed by the number of people replying that one minute or longer would be optimum. The majority of the students affirmed that interest in the lesson was increased by change in camera angle. The group was about evenly divided when asked to compare remote television viewing with the face-to-face classroom learning situation. The most common criticisms betrayed a suspicion of learning in such a formal and one-way-communication fashion. When we consider that most philosophers of education would concur that "rapport" is important to successful teaching, it is understandable that some people are concerned over the formality of televised lessons.

The reader might be interested in the reactions noted by the students seated in the room with the lecturer. Few were distracted by the cameraman, even though he was working in their midst. Only a handful of pupils thought their learning process was hindered by the presence of the television camera. However, some 80 per cent of the students openly complained about the speaker losing eye-contact with them in directing his speech toward the camera for the benefit of the larger remote audience. Evidently many felt it was akin to being seated on a speaker's platform and watching the speaker talk past instead of to you. This aspect of closed circuit television is due for consideration in future efforts.

All in all, it might be said that the experiment proved several



hypotheses drawn from knowledge of commercial television and its older brother, motion pictures. It taught us that if the future college student is due for remote learning, he must be provided with care-

fully planned television procedures, making him feel secure that television pupils have chances of successful learning approaching those in standard classroom situations.

## Dramatizing The Classics on Tape

Eric A. Rehnwall

THROUGH the magic of tape recording Cicero stands again in the Senate in ancient Rome and delivers his great oration against Catiline, the would-be dictator. Latin students studying Vergil's famous epic, **Aeneid**, thrill to the description of Aeneas' descent to the Underworld.

French students travel with a French family to America. A German class hears how its friends in Berlin live and spend a day with them. For Spanish classes, recordings present dramatic episodes featuring Spanish-speaking natives from a number of different Latin-American countries. Differences in their way of speaking Spanish are emphasized throughout the program. In this way the listening class learns that Spanish, like their own language, varies in many ways.

Northrop "Bun" Dawson, Jr., a long-time educational broadcaster and now production director of EMC Recordings, Corp., St. Paul, Minn., says, "We are using the same techniques and formats that educational broadcasting people have developed for on-the-air programs and have found them equally good in teaching in a specialized field such as a second language."

Dawson, who spent seven years in educational radio, claims of course that no recordings—however exciting and entertaining—ever can substitute for the fundamental and all-important relationship between the teacher and

the student. He adds, however, that Latin teachers, for example, can profit from the use of supplementary aids designed to help even the best teacher teach more effectively.

EMC markets the series of language programs under the title of the Living Language Library. The recordings were produced after extensive research and all of them are aimed at capturing the imagination of the student—sometimes a tough job in the teaching of Latin.

Here's an example from one of the Latin recordings in the Living Language Library. This is a familiar radio interview technique used in a mythical interview with Jupiter on Mt. Olympus. (Quotes from working script.)

### LATIN

ANN: Te salvere iubeo.

JUP: Salve tu quoque.

ANN: I'll ask him what he does. Responde mihi, nisi molestum est, quae est occupatio tua?

JUP: deus sum.

ANN: Well, that's not exactly the point. Sed ad rem non accurate respondisti. Scio te deum esse.

But what do you do? Quid facis?

For a living. Ut vivas . . .

JUP: Nil mihi est curae ut vivam. Non sum mortalis . . . Deus sum.

sum. Immoralis sum . . .

ANN: Yeah, but don't you do something special . . . don't you work? Non laboras?

JUP: uod deus sum, non laboro. Dei non laborant.

### ENGLISH

I bid you greetings.

Greetings to you, too.

I'll ask him what he does. Tell me, if you don't mind, what is your occupation?

I'm a god.

Well, that's not exactly the point.

But you didn't reply accurately to the matter. I know you're a god.

But what do you do? For a living. In order to live.

I don't worry about how to live.

I am not mortal . . . I am a god. I am immortal.

Yeah, but don't you do something special . . . don't you work? You do work, don't you?

Because I am a god, I don't work. Gods don't work.

This lively and entertaining tape-recorded Living Language series features interviews with people famous in history, fairy tales and legends. In this series simple Latin is used for easy comprehension by first and second year high school students.

EMC strives to present all the Living Language series in plausible, convincing situations that make sense.

Dawson puts it this way: "We know that the first and greatest step in teaching any language is to convince the student that *idea* of another language 'makes sense', to make him realize that it is used in living, human situations.

"Once this living, human concept of the second language makes sense to the student, the sense of individual words and phrases comes much more readily."

Here's the way a French class learns through use of the Living Language Library. One series, for example, pictures everyday French

life as told in a group of dramatized episodes featuring a young American girl and the French family with whom she is spending the summer.

These playlets point out the similarities and differences between French and American customs. In hearing them enacted, the individual listening student experiences a full realization that foreign languages are used by a real person just like himself. A valuable corollary is the lesson learned in international understanding.

A similar series of programs for German study presents typical events in everyday German life, especially family and social life. For second year high school students, EMC's "Til Eulenspiegel" series dramatizes the exploits and pranks of the famous German folk hero. Thus, the Living Language Library also introduces the student to the great cultural heritage of the country in which the second language is spoken.

Two "pictures-in-sound" of life in Spanish-speaking countries, showing the similarities and differences between their ways of life and our own are produced for elementary and secondary levels in Spanish. Another Spanish series emphasizes the differences in Spanish pronunciation in various Latin-American countries.

Dawson, who until recently was program director at the University of Minnesota's radio station KUOM, points out that EMC's Living Language Library recordings, in addition to their primary objective, can do much to bridge the gap between countries, peoples, places and things, and that a far greater understanding can be accomplished.

EMC plans to do more in tape recordings, dramatizing the classics such as Don Quixote in Spanish and other famous works.

# Missouri Offers Personal Adjustment Series

**Jack C. Taylor**

Editor, "Missouri Alumnus"

**Harry M. Brawley**

Of the various programs developed at the University of Missouri's television station KOMU in its first year, one of the most successful has been the one titled "Not In Our Stars" with Dr. Fred McKinney, professor of psychology.

The weekly 15-minute discussion program has drawn viewers from the dinner table (it comes on at 6 p.m.) in increasing numbers. The series takes up problems in personal adjustment in which viewers of all ages may identify themselves. But it also is "traditional television" aimed at the typical TV audience, and is rich in entertainment with the personality of the central figure and the informality of his presentation adding to the feature. With his extensive background as educator, counselor, author of textbooks, and speaker, Dr. McKinney is said to have assembled enough material for a lifetime of television programs.

But he does not rely solely on his knowledge of human beings, their thinking, and their behavior. As regularly as he can arrange it, he likes to present others before the cameras, to discuss their problems and then suggest ways to overcome them. His guests have included teen-age boys and girls serving on panels, adults who have conquered handicaps, and others with problems of personal adjustment.

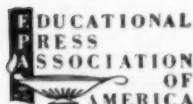
To meet the visual requirements

of TV, Dr. McKinney is seldom without props — the inevitable blackboard, photos, charts, and other equipment. On more than one occasion the psychologists' indispensable ally—the white rat—has taken the stage to exhibit his own brand of frustration and aggression, to grope his way about a maze or quickly find his bearings there, depending on his training.

Anyone familiar with Dr. McKinney's warm and jovial personality would have judged him to be a "natural" for television, but when he began his new career on KOMU-TV the psychologist is alleged to have found himself in need of some of his own counseling. "Not in ten or fifteen years had I experienced such anxiety," he recalls. Maintaining spontaneity while talking into a camera was a real challenge and even though his program "clicked" from the start, Dr. McKinney spent many weeks examining his programming techniques and seeking the honest judgments of his fellow psychologists.

Persons watching Dr. McKinney on television would hardly suspect that he had any difficulty in making the transition from teaching methods in the classroom. But time and experience have rewarded his efforts and today he is convinced that television is a tremendously powerful influence which offers education an opportunity it must not ignore.

<b>An Important Laboratory: An Editorial</b>	<b>2</b>
<i>by Dr. Tracy F. Tyler</i>	
<b>Magic Doorways—TV</b>	<b>3</b>
<i>by Betty Girling</i>	
<b>Let's Settle Down to Radio!</b>	<b>8</b>
<i>by Harry M. Brawley</i>	
<b>Wisconsin Broadcasting Anniversary</b>	<b>15</b>
<i>by Arlene McKellar</i>	
<b>Use of Mass Communications</b>	<b>18</b>
<i>by Retta Hackett</i>	
<b>The Experts Report</b>	<b>21</b>
<i>by David C. Stewart</i>	
<b>In School Broadcasting Policies</b>	<b>24</b>
<i>by J. E. Burkett</i>	
<b>Student Reaction to Closed Circuit TV</b>	<b>27</b>
<i>by John Driscoll</i>	
<b>Dramatizing Classics on Tape</b>	<b>29</b>
<i>by Eric A. Rehnwall</i>	



**CREDITS:** This issue is printed letterpress by the Chicago Publishing Corporation. Body type is 9 point excelsior. Magnesium engravings made by K & M Engraving Company, Oak Park, Illinois.

Each volume of the Journal beginning with volume 9 is available on microfilm from University Microfilms, 313 North First Street, Ann Arbor, Michigan.

## NATIONAL OFFICERS

LEO A. MARTIN, President; chairman, Division of Communication Arts, Boston University, Boston, Massachusetts.  
 EDWARD STASHEFF, First Vice-President; professor of speech, University of Michigan, Ann Arbor.  
 MRS. GERTRUDE G. BRODERICK, Second Vice-President; radio-TV education specialist, U. S. Office of Education, Washington, D. C.  
 ARLENE MCKELLAR, Secretary; associate director, Wisconsin School of the Air, University of Wisconsin, Madison.  
 REV. RICHARD F. GRADY, Treasurer; manager, Station WUSV, University of Scranton, Scranton, Pennsylvania.

## DIRECTORS AT LARGE

WALTER B. EMERY, consultant, Joint Committee on Educational Television, Washington, D. C.  
 JAMES F. MACANDREW, director of broadcasting, Board of Education, New York, N. Y.  
 GALE R. ADKINS, director, Radio House, University of Texas, Austin.  
 HASKELL BOYTER, director of radio education, Station WABE, Board of Education, Atlanta, Georgia.

## REGIONAL DIRECTORS

MARTHA GABLE, Northeastern; assistant director, School and Community Relations, Philadelphia, Pennsylvania.  
 ARNOLD WILKES, Southeastern; director of public affairs and education, Station WBAL, Baltimore, Maryland.  
 CLARENCE E. FLICK, West Central; director, Radio-Television Section, University of Nebraska, Lincoln.  
 KATHERINE MATCHETT, Great Lakes; Station WBOE, Cleveland Public Schools, Cleveland, Ohio.  
 W. FERRON HALVORSON, Southwestern; director of radio, Texas Technological College, Lubbock.  
 MRS. EVADNA MICKLER, Pacific Northwest; teacher, Portland, Oregon, Public School's.  
 KENNETH HARWOOD, Pacific Southwest; chairman, Department of Telecommunications, University of Southern California, Los Angeles.